

KERAMIC STUDIO

Vol. XXI, No. 8.

SYRACUSE, NEW YORK

December 1919



HAT the war has not succeeded in dampening the ardor of our ceramic workers is proven by the fine showing of the Chicago Ceramic Association which seems in no way inferior to the pre-war exhibits. We have also on hand illustrations of the exhibition at the Minnesota State Fair this fall, which we have not yet published

for lack of space, but which will be given in our next issue. With the revival of interest in ceramic decoration there seems to be a broader outlook on art of every kind and a sincere desire to have designs in keeping with the purpose and harmonizing with other room furnishings, so that "china decorating" is no longer an isolated art. Like America it is emerging from its seclusion and harmonizing itself with other art crafts.

In the January number we will reprint, by request of one of our subscribers, an article by Mr. Neuhuys of Holland, on the art of Batik. This article will be followed by one bringing the subject up to date, which will be written and illustrated by Mr. Albert Heckman. Comparatively little attention has been given to this most charming art and we hope that this series of articles will serve to inspire serious workers to give us more and better examples of batiked fabrics.

Another subscriber has asked suggestions for decorating wooden chairs for breakfast or lunch rooms to harmonize with china and room decorations. We have an article on this subject in mind, and, as soon as suitable illustrations can be secured, it will be published in *Keramic Studio*.

We hope that any readers desiring information on any craft subject will let us know their wants and we will supply them at the earliest possible moment, if we find that the subjects would be likely to interest a number of subscribers.

The Metropolitan Museum of New York has a large collection of lantern slides, covering art objects in its own galleries, as well as famous works of art in other places.

Slides may be borrowed for outside work by teachers and lecturers furnishing credentials. They are sent to points east of the Mississippi so as to reach the borrower one or two days before the date of use and should be returned the day following the lecture. Outside of New York City there is a charge of \$1 for use of any number of slides up to fifty; above fifty, a charge of five cents a slide up to seventy. Written applications for slides should be received by the Museum at least one week before the date of lecture.

The Museum also sells photographic prints of the various objects in its collections. Price list of these photographs will be sent on application.

Students living in or near New York City should apply to the Museum for catalogue of lectures given free all through the season 1919-1920.

Students should also apply for information in regard to making photographs or sketches of the various objects in the Museum, or copies of paintings, etc.

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The Department of Ceramic Engineering of the University of Illinois is engaged in making preparations to give a two weeks' short course in Ceramic Engineering in February, 1920. This short course will follow in general the same lines as the short course given in 1918 and will include lectures and laboratory work in the physics and chemistry of ceramic materials and processes; mining, sampling, handling and testing of clays; shaping, drying and burning; machinery and equipment for the ceramic plant; refractories, glass, glazes, etc. The complete program of the course will be ready about December 1 and will be sent free to all who apply for it. The course is open to any person interested.

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The color supplement this month is published without the name of the designer. We have had three designs from the same artist. Unfortunately these designs were not marked with her name and the name was lost. Will the designer kindly write to us and we will be glad to publish her name in next issue. Contributors, please always mark your designs with name and address.

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Having seen in the newspapers an item in regard to a fund provided by Mr. Louis Tiffany for students of arts and crafts, the editor made inquiries which brought the following letter:

"In reply to your request for information in regard to the Louis Comfort Tiffany Foundation, I will send you our prospectus immediately upon its arrival from the publishers.

"In brief, Mr. Tiffany's plan is not to offer the students technical instruction, but to provide a place in which artists who have already received a certain amount of technical training will be able to work under sympathetic and attractive conditions. The aim of the Foundation is to leave the student absolutely free to develop his artistic imagination unhampered by the ordinarily accepted conventions. There will be no faculty, although prominent artists will visit the school from time to time and give advice and criticism.

"No distinctions will be made in favor of any particular class of students, and it is expected that artists in the industrial arts, as well as painters and sculptors, will work here. Women will not be accepted during 1920 on account of lack of accommodations.

"Students will be expected to pay a small nominal charge for board, although there will be a number of money fellowships, sufficiently large to pay this charge, travelling expenses, etc. We hope to open the school May 1st, 1920. There will be two terms of three months each, that is, from May to November."

Very truly yours,

STANLEY LOTHROP,

Laurelton Hall, Oyster Bay, L. I., N. Y.

When additional information is received it will be published in *Keramic Studio*.



PRE-HISTORIC BONITO POTTERY

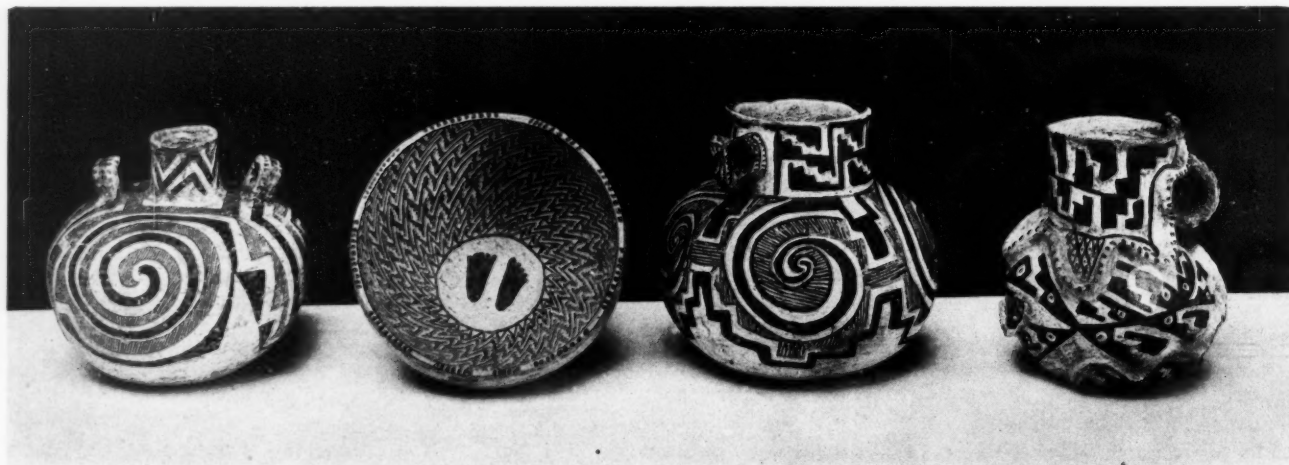
POTTERY DESIGNS OF THE INDIANS OF THE SOUTHWEST

Albert W. Heckman

THE Indians of the Southwest may be roughly grouped into the Ancient Peoples and the Modern Pueblos and Nomadic Peoples. All of their pottery bears evidence of having been made by coiling. The Pueblo Bonito and Tuleroso pottery illustrated here are examples of prehistoric craftsmanship of a very high order. This remarkable pottery is excellent in quality and for beauty of pure design its decoration is distinctly a part of the thing decorated. It does not give the appearance of having been an after-thought which was more or less thoughtlessly applied but on the contrary it is invariably suited to the object which it adorns and the more we study it the more we find that it has been applied with an exacting feeling of consistency. On the cylindrical Bonito jars there are straight line arrangements which are in keeping with the lines of the jars and on the Tuleroso water bottles and bowl there are designs peculiarly adapted to, and in harmony with, the objects which they adorn. The rhythm that is expressed in all these designs is extraordinary. Not only is there rhythm of straight line and curved line arrangements, but there is also rhythm of dark and

light areas, each of which are integral parts of the pattern they form. In none of these things do we feel that the decoration is merely a dark design on a light ground, irrespective of that ground, for in studying the background spaces we find that they are practically half the design. This is true of all Coptic and Peruvian textiles, Italian woolen and brocade designs of the sixteenth and seventeenth centuries, early Chinese and Persian rug designs, early Spanish and Mexican Majolica ware and of other things which we value for their fine art quality. So it is that we make this consideration of the background spaces a test of a good design. How beautifully these simple geometrical designs have been arranged on this prehistoric pottery so that the dark and light areas balance and enhance each other! How beautifully the straight line design on the Bonito bowl has been adapted to a circular shape! The bands of light at the top and bottom of the Bonito jars and pitchers seem to be "just right in their width. All of these things give evidence of careful judgment and thoughtful application of decoration, which is ornament of the right kind.

The ancient Indians' fine sense of spacing was not a chance thing. It was the outcome of definite aims. In the arrangement of the decoration on the Bonito pitchers the



PRE-HISTORIC TULEROSO POTTERY



SAN ILDEFONSO POTTERY



MODERN PUEBLO HOPI POTTERY

(Photo through the Courtesy of American Museum of Natural History)

Indian planned his ornament so that it would not conflict in an uninteresting or confusing way with the construction of the pitchers, especially where the handles were attached. In decorating the Tuleroso water bottles the problem was a different one and here the ornament was made to be a part of the handles. The design of the cylindrical Bonito jar at the right is said to represent an ear of corn. Perhaps it does but that has little if anything to do with its art value. What interests us is the childish naiveness of this very simple arrangement of lines and dots. It is the variation in the repetition of this simple motif that makes it beautiful and prevents it from otherwise being a mechanical and uninteresting thing.

Designs such as these Bonito are we ordinarily think of as being abstract, and abstract designs to many people are apparently meaningless things. We underrate their value and we forget that in design a few lines well spaced are infinitely more agreeable to the eye than elaborate naturalistic forms which are often incongruous as decorative material. To the Indian designer these so-called abstract motifs were in reality just the opposite, and the few simple lines and dots which represented an ear of corn, a mountain and a valley were as concrete to the prehistoric Indian as the decorative arrangement of birds and flowers were to the Modern Pueblo. In each of these instances the Indian expressed his ideas of things on his pottery, the only difference being that the ancient Indian expressed his in finer art form. In this respect the art of the Indian is somewhat analogous to the art of the early Egyptian. The older the examples of work are of each of these races the finer they are in design and the better they prove to be as works of art.

All of the Nomadic Indians made pottery but, unlike their basketry* which was exceptionally fine, their pottery was inferior in construction and often without decoration. The Modern Pueblos, on the other hand, made both basketry and pottery of excellent quality. These people took great care in making their pottery and in preparing it for decoration. Like the prehistoric Indians they built by the coil method, of native clay and finely ground pieces of pottery or clay which had already been fired. The pottery was allowed to dry and then it was polished with a smooth stone after which it was given a wash or slip of clay. It was again dried and polished with a stone after which it was ready for decoration. The decorations were applied with a brush made of yucca fiber. In planning the decorations

for his ware the modern Indian was more engrossed with the representation of natural forms and less with pure design itself than his predecessors were. Birds, flowers and animals figure largely in these designs which lack the vigor, the virility and the strength of the ancient Indian's work.

The work of the Modern Pueblo Indian resembles strongly the work of the Cretan and the Early Greek, and it is worthy of our serious consideration and study, and, though it may not be as fine as the older Indian art, it is infinitely better than that which followed. All of the work of these Modern Pueblos is excellent in construction and beautifully shaped. Some of the designs on this work have been applied with a good sense of what is real decoration, while others of them are not so good in quality. Take for instance the page of San Ildefonso ware. Compare the designs on this page with each other and then compare all of them with the Hopi pottery designs. What do we find? There are two designs in all these that are distinctly better than the others. They are the two San Ildefonso bowls at the left of the page. In these two we feel that the designs are complete. We could neither add anything to them and thereby make them better, nor could we take away anything without detracting from their beauty. This is another good test of a design. In how many of the other of these modern Indian designs do we find this sense of completeness as beautifully expressed as it is in those two, and in how many of them might we add or take away parts of them?

Now that we have compared these designs with each other let us compare them with the work of the prehistoric Indian. We find at once that the older work is more severe and striking in design. It is full of rhythm and fine dark and light pattern and there is a bigness about all of it which makes the work of the modern Indian suffer by comparison. The early work of the modern Indian, however, was of a splendid type as evidenced by the San Ildefonso bowls and it was not until inroads had been made into this country by European civilization when dealers began to influence and control the output that the work began to decline in quality, until now we have practically nothing produced, save trivial and meaningless things, poor in design and gaudy in coloring. Let us not judge the Indian by these later day productions but by the many beautiful and splendid things he once did.

*See article by Albert W. Heckman on Indian Basketry Design in the June, 1919, issue of *Keramic Studio*.

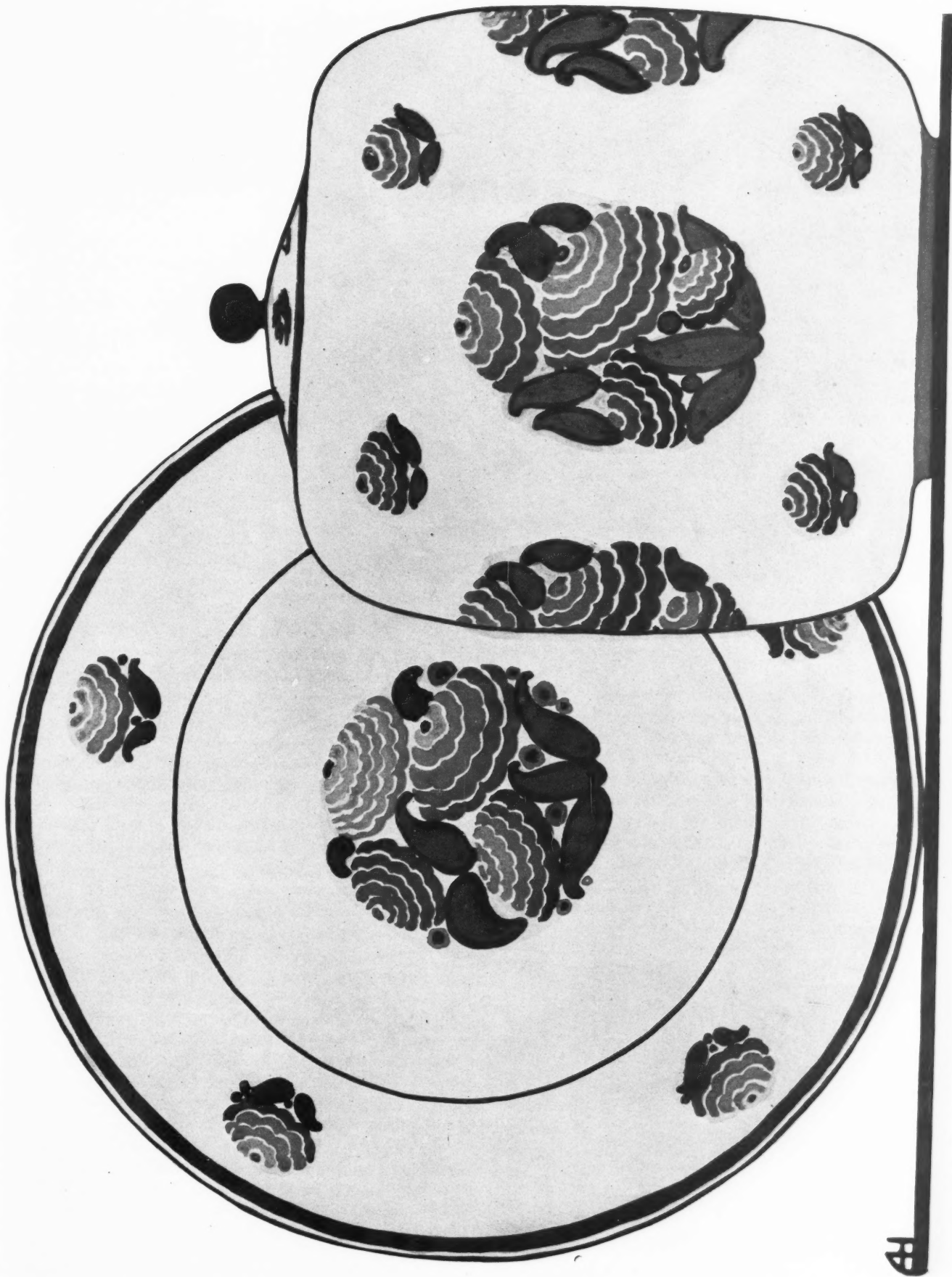


PLATE AND JAR—ALBERT W. HECKMAN

(Treatment page 134)

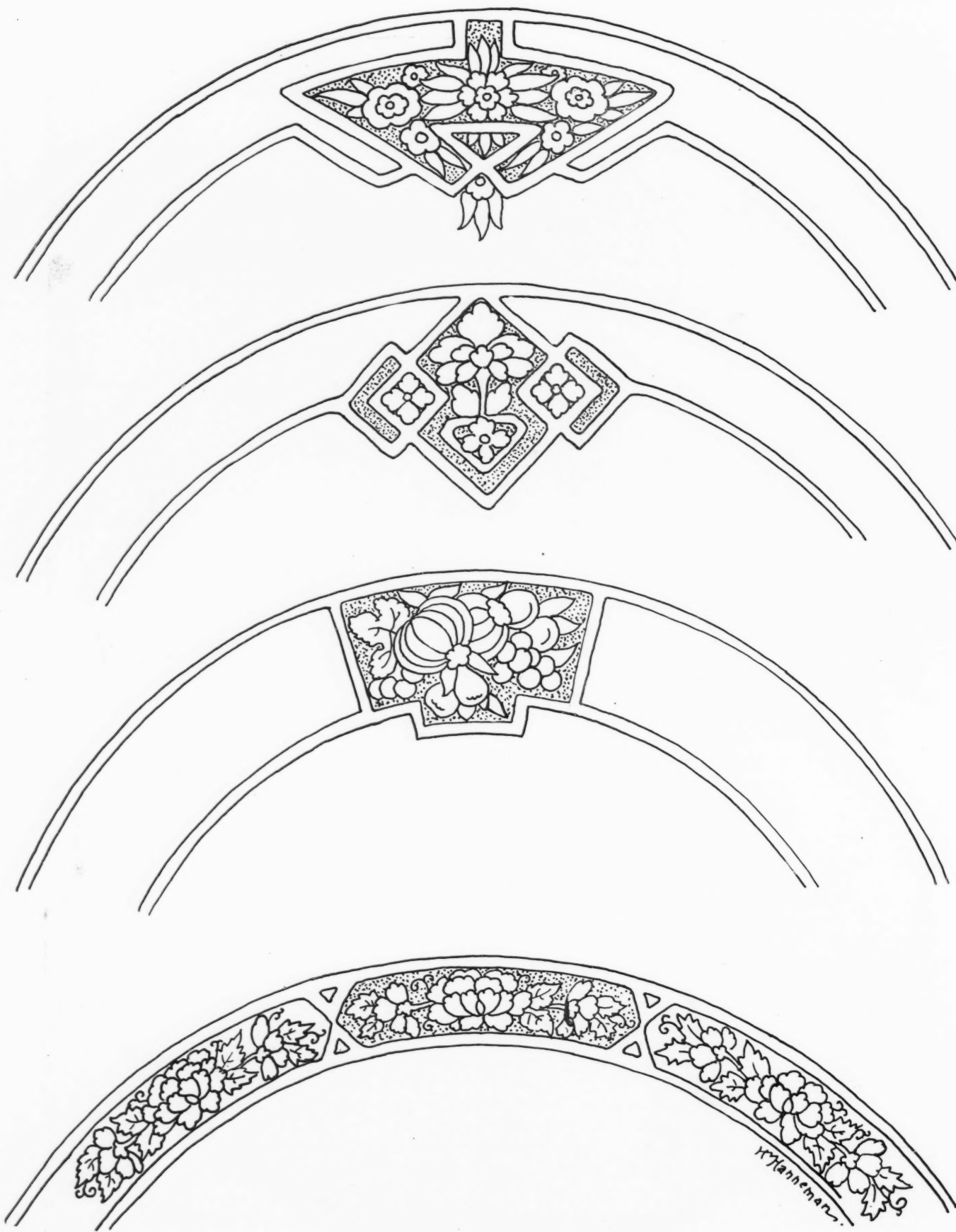


PLATE DESIGNS—MRS. F. H. HANNEMAN

(Treatments page 136)



MRS. GRACE P. BUSH

Awarded the A. H. Abbott Prize for Tableware Designs

and orange all over pattern were very attractive. An hexagonal box, small Satsuma vase and cold cream jar were very noteworthy. A Satsuma pepper and salt set in silver and gold, unusual in execution, and an incense jar were very interesting.

Mrs. Eugene T. Phelps' large Satsuma box, well handled in design, color and execution; a Haeger pottery wafer stand, garden bowl and ash receiver, very appropriately decorated in enamels of rich coloring, and three charming designs for tableware, delicately executed, made a collection of much merit.

Miss Priscilla Fischer, awarded the Hasburg prize for the best use of Hasburg gold, contributed a rose-jar excellently executed in several colors of gold, a pottery bowl of charming design, and a straight vase in black and orange enamels which was most striking.

Miss Marie Bohmann was represented by a very unusual rose-jar and a Belleek teapot with a well executed design in one color.

Miss Mary Hipple showed three small Satsuma lamp-vases and a vase excellent in workmanship and handling.

Mrs. Ione Wheeler again added much to the beauty of the exhibit by a delightful showing of lustred vases in rose, green, nasturtium, turquoise and peacock, a pair of candlesticks and four small bowls. Her unusual color effects were most noteworthy.

Miss Florence McGray contributed a vase and Satsuma box, beautifully executed in three colors of gold.

A Satsuma bowl, well planned and executed, and Belleek jar in distinctive coloring, were the contribution of Miss Ida Karsten, and Miss Florence Kirchhoff received merited praise for a dainty Belleek sugar and creamer and Satsuma incense jar.

Miss Alma Moody's Belleek tobacco jar in well laid enamels, pottery garden bowl in rich colors and Satsuma vase gave variety to the exhibit.

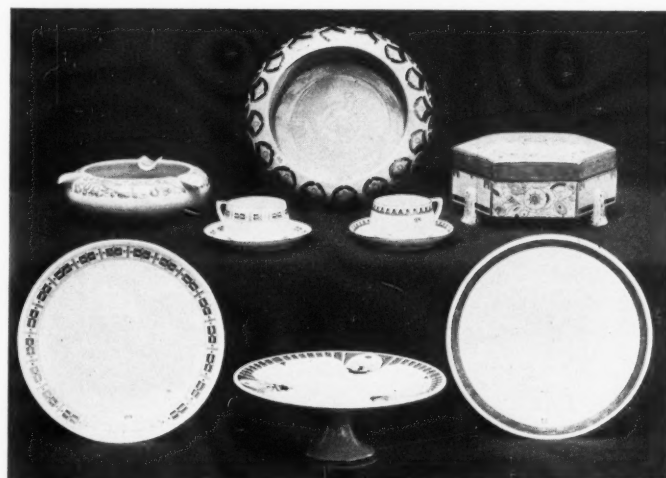
Miss Mary Thrash was represented by a Satsuma box, a Sedji salt and pepper set and Satsuma box, the handling of which was excellent.

Mrs. Nellie Sengenberger sent in some unusual lustred glass of which a bedroom set, tray, pitcher, tumbler and candlestick, were most noteworthy.



MRS. A. A. FRAZEE

Awarded D. M. Campana Prize for Best Individual Piece



MRS. E. T. PHELPS



MRS. ANNE T. BROWN

Awarded Honorable Mention for Pottery

CHICAGO CERAMIC ART ASSOCIATION



MRS. LULU B. EMMONS
Awarded C. C. A. A. Prize for Best Individual Exhibit

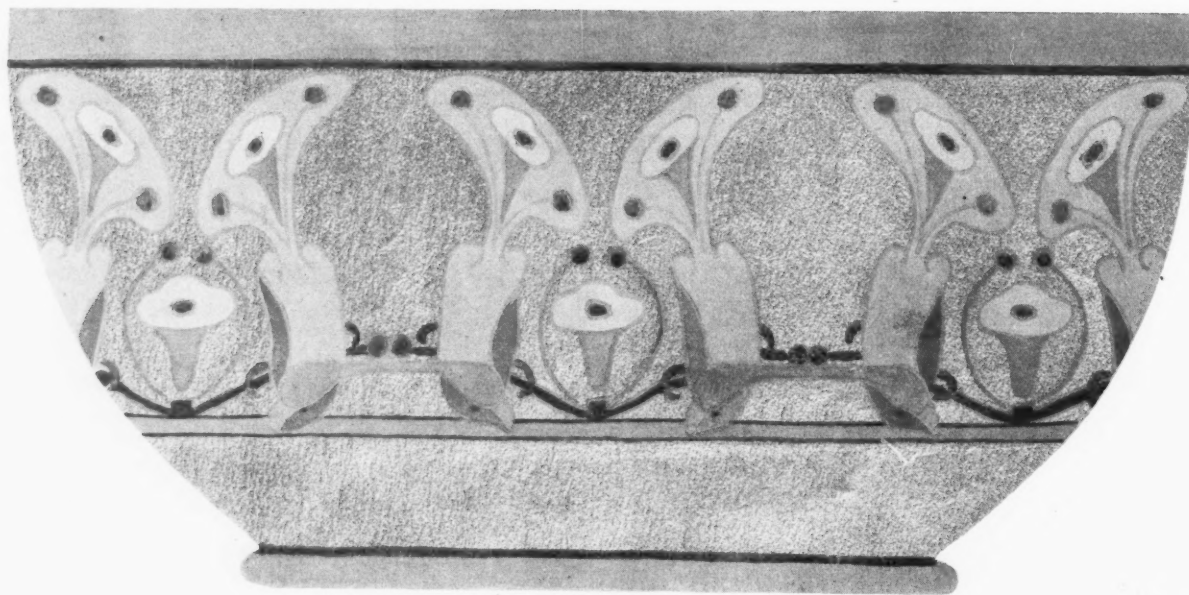
Mrs. A. A. Frazee Mrs. Lu'u B. Emmons Mrs. Anne T. Brown



Miss Irene Anderson Mrs. Gracie P. Bush Miss Priscilla Fischer

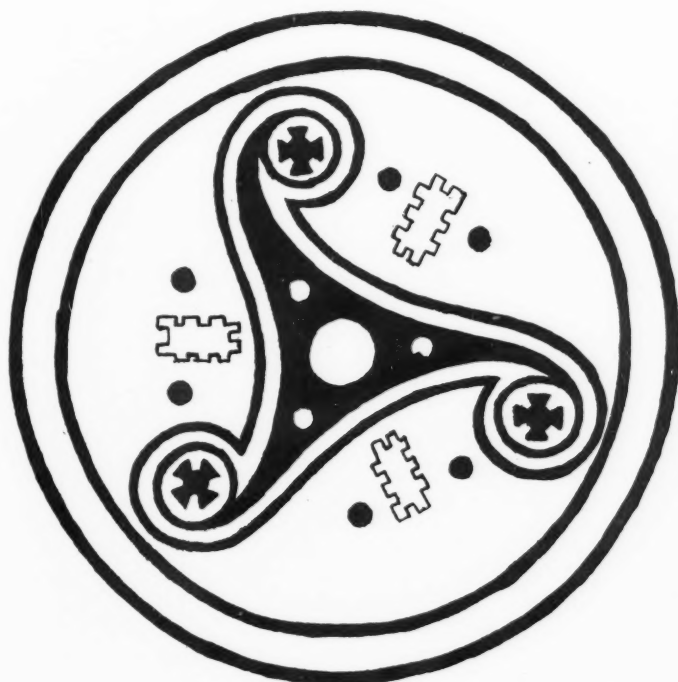
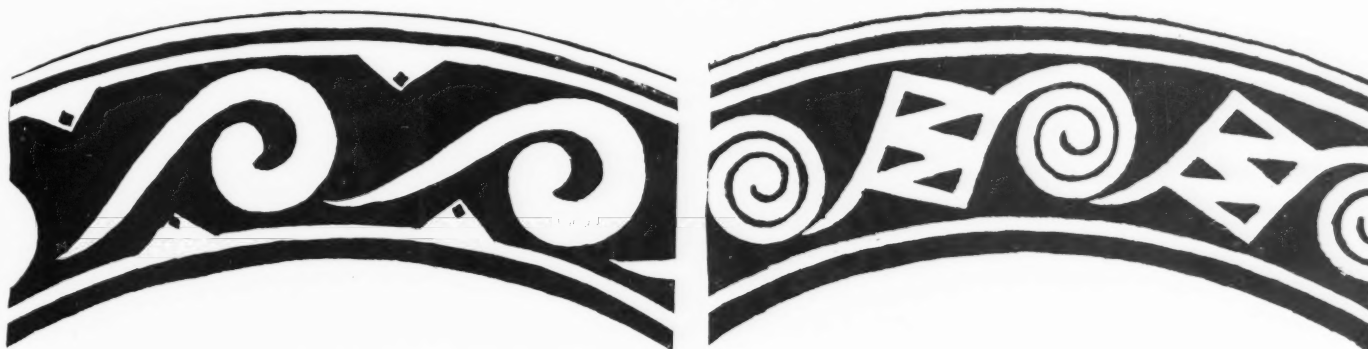
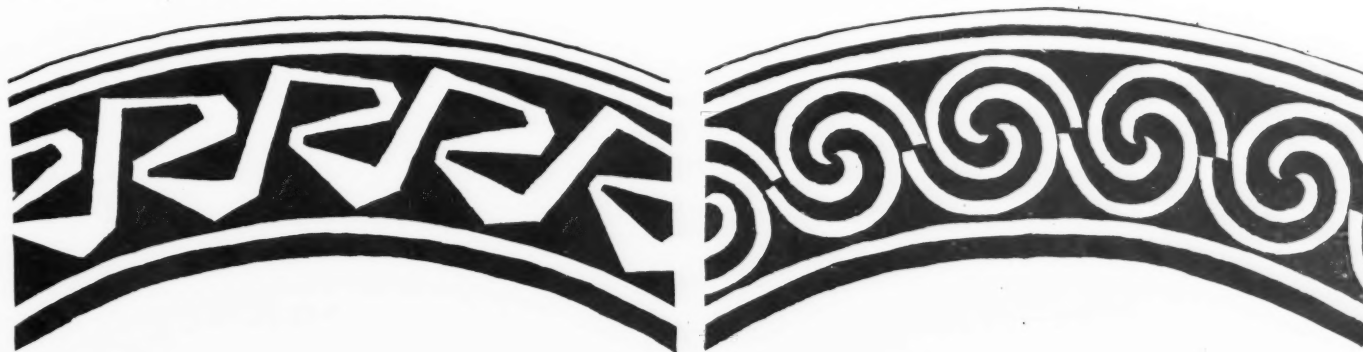
PRIZE GROUP

CHICAGO CERAMIC ART ASSOCIATION



*SATSUMA BOWL—HELEN CAREY

Large bands, Pink. Narrow bands, Banding Blue. Background, Green Gold. Flowers, green with central ornament pink and red. Spots, Banding Blue.

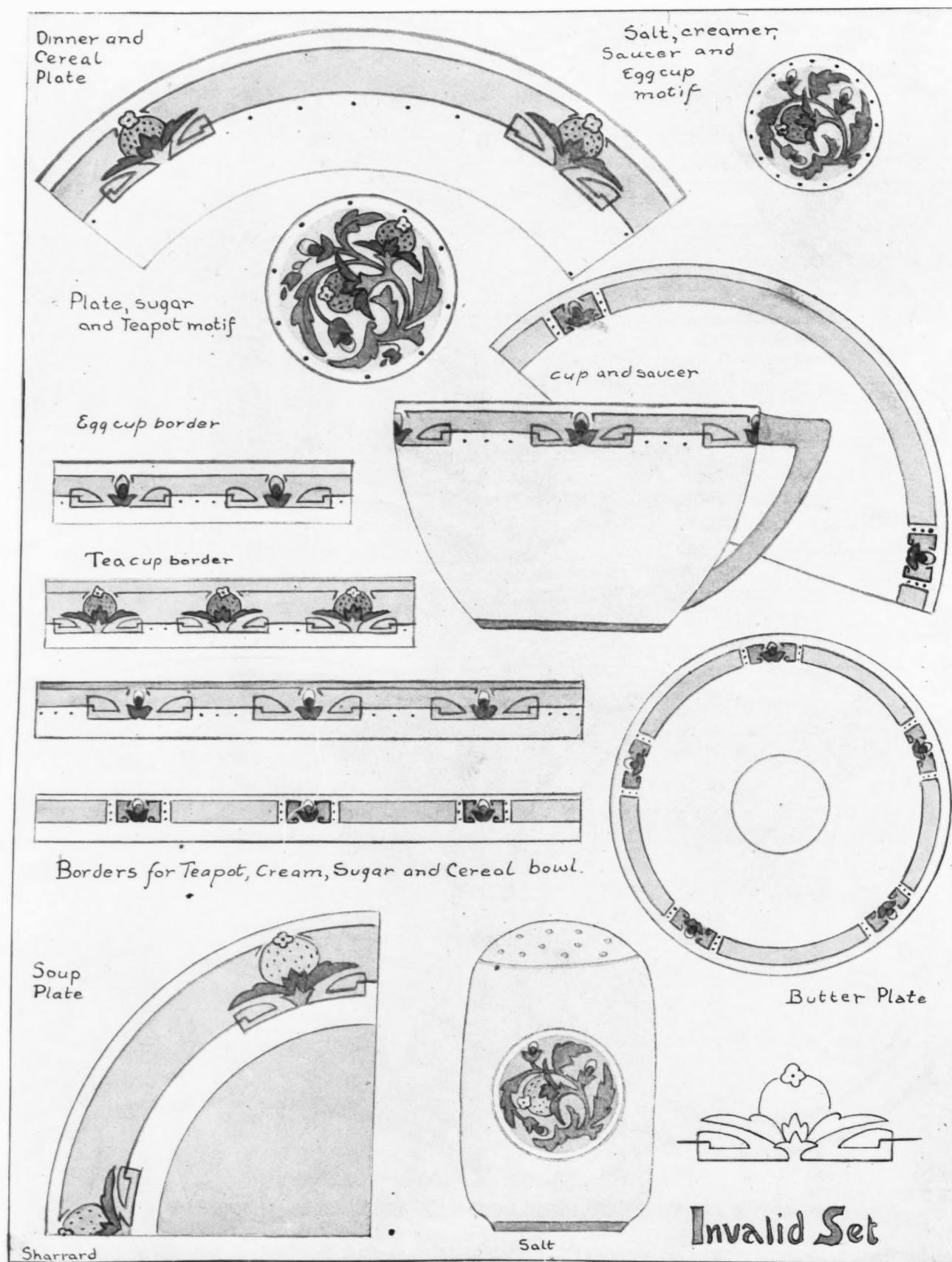


CENTER OF PLATE



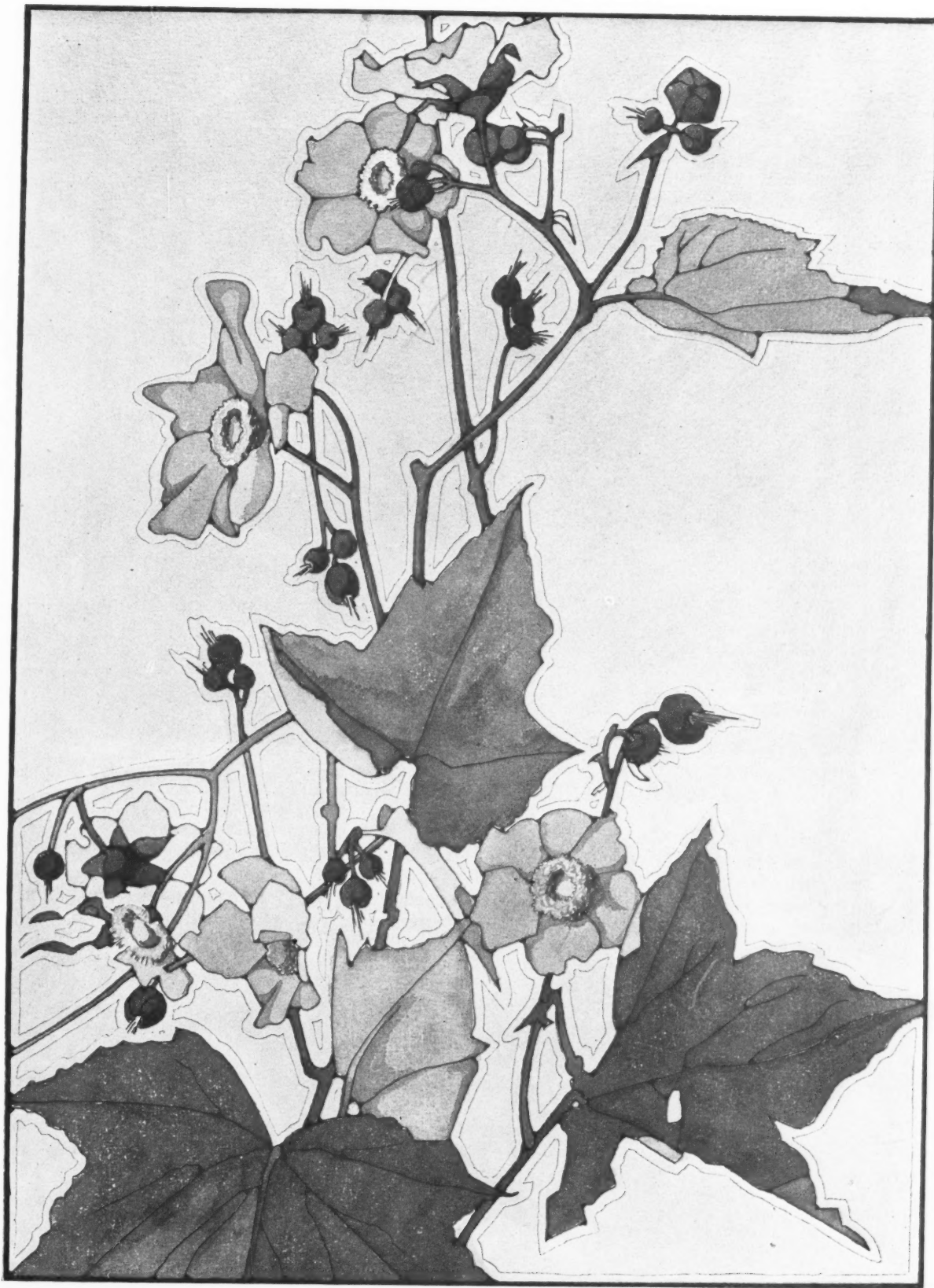
ADAPTED FROM PRE-HISTORIC POTTERY—MARY ALLEN THOMPSON

These designs are particularly appropriate to pottery but can be adapted to lunch or breakfast sets, and should be executed in two colors, tinting borders and background of medallion and firing before applying design in enamel or color, or they can be applied in one color to Sedji or Satsuma ware, a good color for ground is a greyed buff or olive yellow, designs may be executed in black, red, dark blue, yellow brown, green, violet of iron.



INDIVIDUAL CHINA SET—ALICE B. SHARRARD

(Treatment page 136)



THIMBLEBERRY—MARGARET H. WATKEYS

(Treatment page 136)



TILE FOR BOOK END, BIRD MOTIF—HENRIETTA B. PAIST

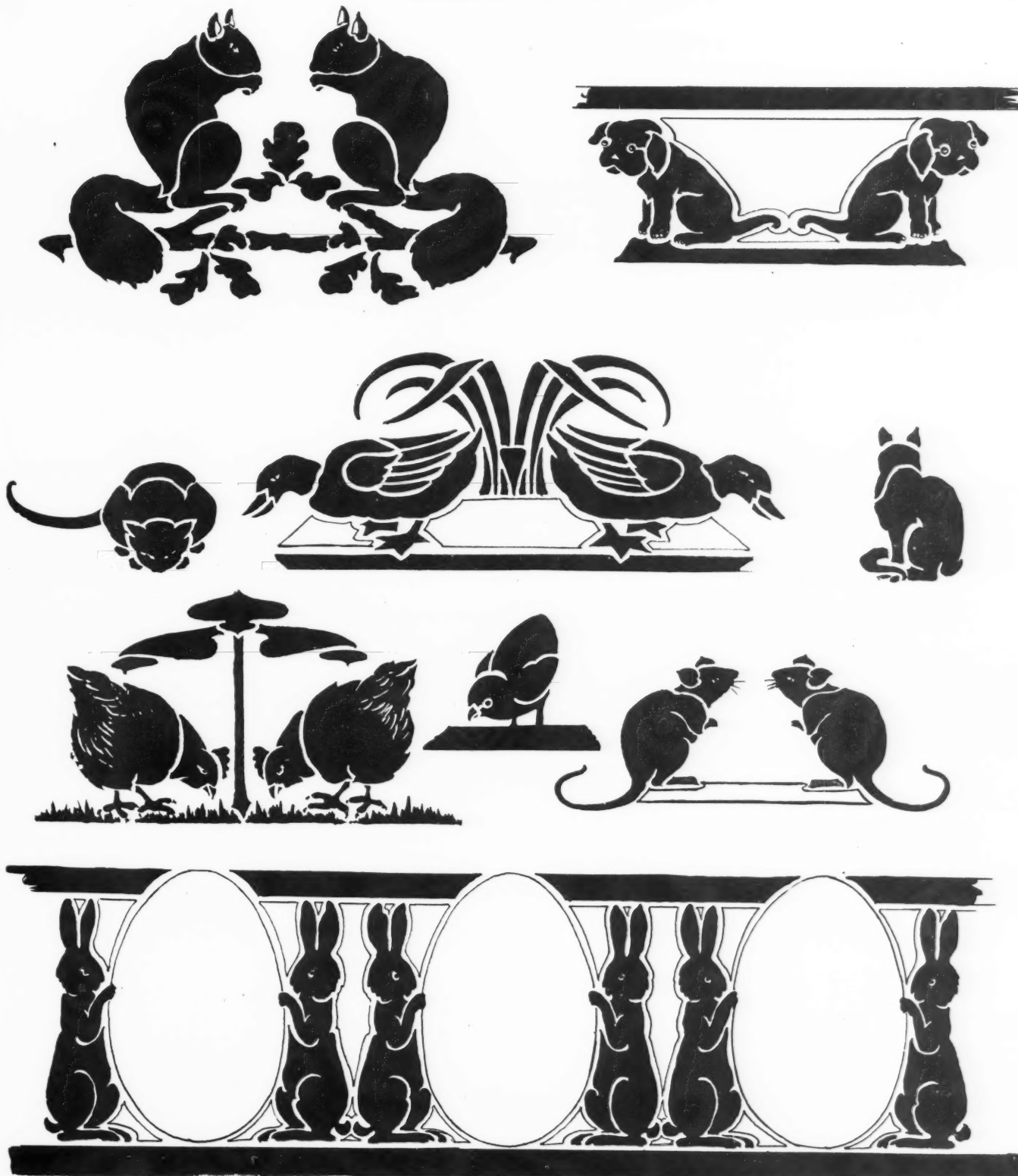
This design is effective as a monochrome in blue grey, or brown and may all be done in two firings. After outlining, dust the lighter value over all and fire. Then dust the background with the stronger value, cleaning out the rest of the design—touching up the outlining.

If colors are preferred, the parts of the design will have

to be separated and a line drawn about one-eighth of an inch outside of the design separating it from the border. The design can then be treated as desired in any color scheme. On account of the large areas, grounding is a better method of treatment than enamels.



TEXTILES—TURKISH 18th CENTURY EMBROIDERY, FROM METROPOLITAN MUSEUM



ANIMAL UNITS OF DESIGN FOR CHILDREN'S SETS—HENRIETTA BARCLAY PAIST

These units may be adapted to children's dishes, bibs, table linen, etc.

As a decoration for china they should be outlined and dusted with the tone desired. They are effective as silhouettes in black, or in soft greys, as Copenhagen Grey or Copenhagen Blue. The Puppies could be done in brown, also the Squirrels, although the squirrels are nice in grey.

One may introduce more color if desired, adding green

for the foliage with the Ducks, and orange for their feet; and for the Mice, the area they are posed on may be made to suggest a piece of cheese.

These units are attractive on the "sanitas" bibs for children, and are painted in oils mixed with varnish, to render them washable. They may also be stenciled on linen, by thinning oil colors with turpentine and "Japan dryer."

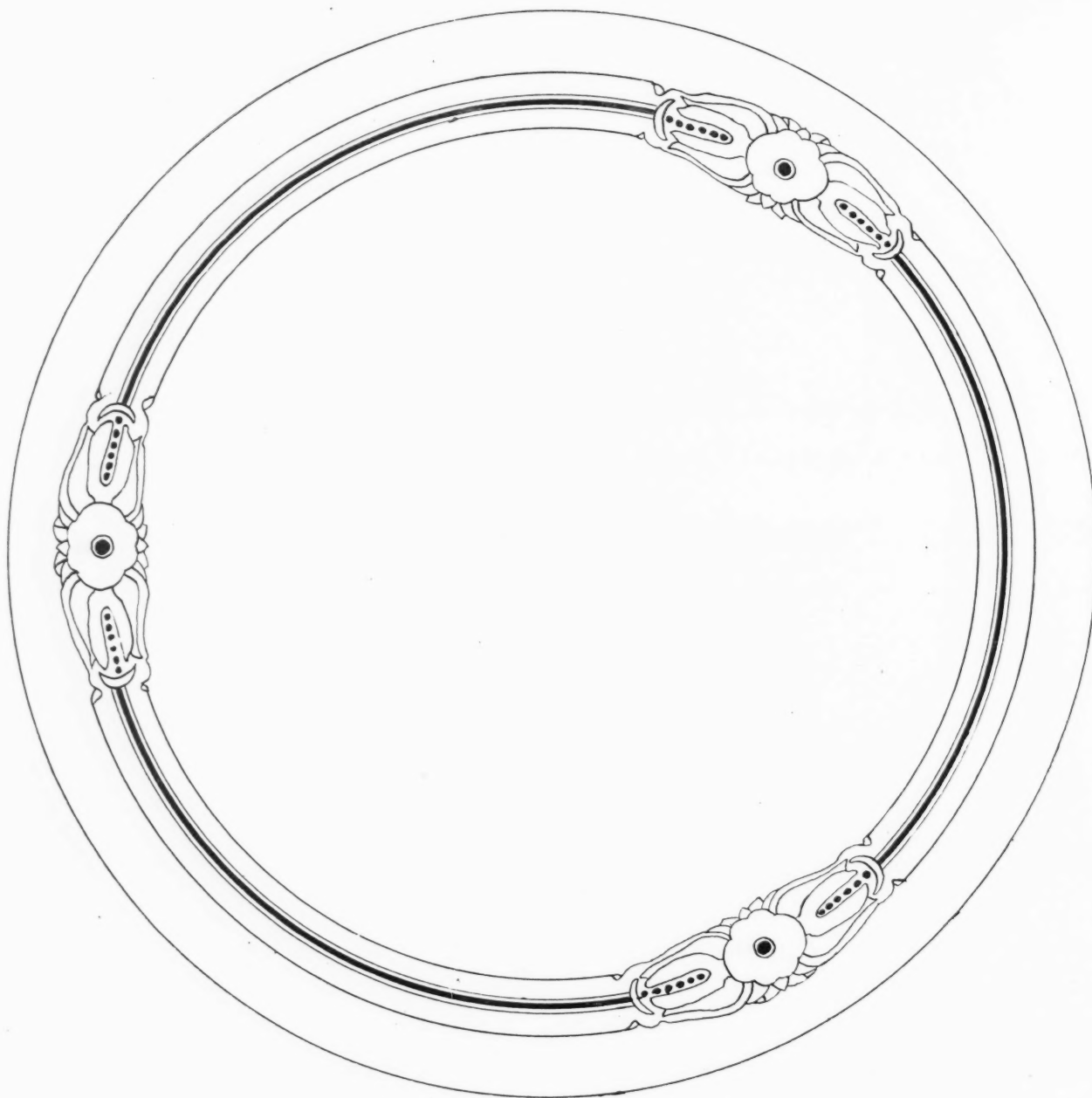
PLATE AND JAR (Page 123)

Albert W. Heckman.

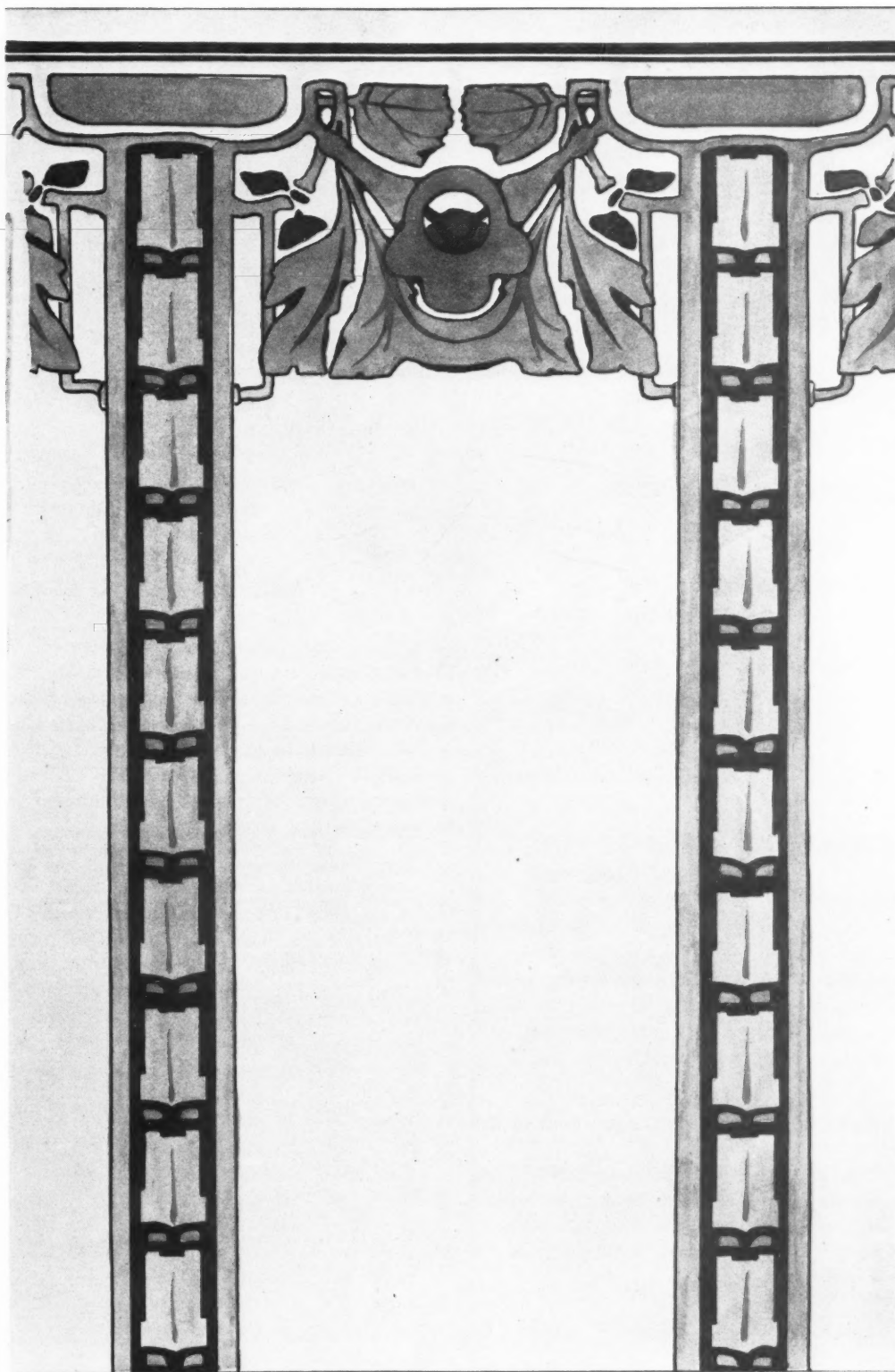
For Belleek ware the following soft enamels, floating them in low relief. The flowers vary from a light Carmine to Chinese Rose and Madder Red, the different variations being made by starting with the darkest colors and gradually adding the lighter ones. The leaves are Old Blue to which has been added a small amount of Cobalt Blue. They may be put in with one flat value or in two values of color as in the illustration. The difference in value is made by adding more of the Cobalt Blue. The bands at the edge of the plate are of the Blue and it is probable that the line on the inside of the rim will not be needed as much on a real

plate as it is in this drawing and it may be omitted entirely. Another color scheme in soft enamels would be to vary the flowers from a Red Violet to a Madder Red Violet with touches of Manganese added for the Darkest values. In this case a small amount of Florentine Green could be added to the Blue.

For hard enamels use color in the flowers varying from a light Rose to a Crimson and for the rest of the design use Delft Blue to which has been added a little Nankin Blue. A Blue Violet may be added to the Crimson for the darkest rows of petals in the flowers. The enamels should be floated on very thin in order to keep this design light, for it should be much lighter in value than it is in this illustration in order to be wholly satisfactory.



PLATE, TO BE CARRIED OUT IN ENAMELS—VERA STONE

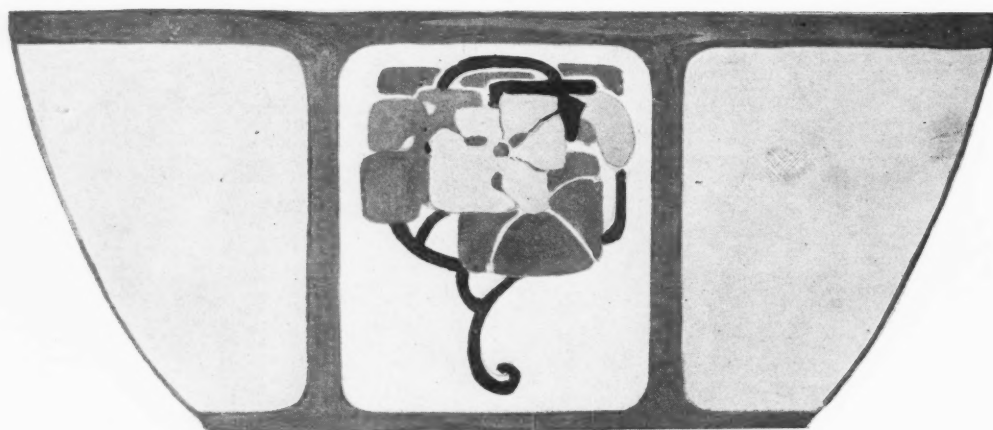


VASE—VERA STONE

COVER entire vase with Light Green lustre, padding it evenly. Fire. Second Working—Outlines and all black in design to be carried out with Red Bronze Gold. Flower motif in Roman Gold, the same for leave forms in panels. Leaves and stems as well as outer bands forming panels in Green Gold.

If a metallic effect is desired, give vase a third fire, this time again applying Light Green Lustre, covering entire vase as in first fire.

By applying carefully, one fire is all that is needed for gold.



SATSUMA BOWL—W. K. TITZE

BEGINNERS' CORNER

WALTER K. TITZE - - - Assistant Editor

SATSUMA BOWL

VIOLETS and buds—Violet motif, lightest tone, 2 parts Wistaria, 1 part Special White. Darkest tone, 3 parts Wistaria, 1 part Amethyst. Leaf forms, 2 parts Leaf Green, 1 part Wistaria. Stems, Amethyst. Bands, same as leaf forms. Panels, paint with Satsuma with a little Violet color added.



PLATE DESIGNS (Page 124)

Mrs. F. H. Hanneman.

FIRST fire—Outline designs with outlining black. Put gold on bands and in background. This background of dots may be left out as in the bottom plate design.

Second fire—Dust the panels between the bands of gold and edge of plate with Grey Green for Dusting. Fill in the flower and fruit forms with pinks, blues, purples, soft yellows and orange enamels or regular china paints.

FRUIT PLATE

First fire—Outline with outlining black; put gold in the bands and fire.

Second fire—The space between the panels is Gray Green dusted. Fruit in enamels, grapes in purples; pears and peaches, soft yellow shaded darker; melons, soft orange. Leaves, Meadow Green. Background of the fruit panel is done with gold dots. Retouch gold.



THIMBLE BERRY (Page 131)

Margaret H. Watkeys

OUTLINE in Black. Blossoms are any standard Rose color shaded with American Beauty and for the darkest tones use a little Crimson Purple. For the underside of blossoms use a thin wash of Violet of Iron; use same for stems, adding a little Copenhagen Blue for shadows. Leaves are Yellow Green, Brown Green and Shading Green. Use a little of the greys in painting leaves. Buds are Violet

of Iron and Crimson Purple. Background a flat tint of Copenhagen Blue, padded to a light grey.



INDIVIDUAL SET (Page 130)

Alice B. Sharrard

ON cream colored Japanese ware or Belleek china, in Rose and Green enamels, one fire, or on white china tinted an ivory tone. Narrow bands, Pale Pink, wide border, Deep Cream. Narrow bands, Grass Green, leaves, Grey Green. Dots and circles of medallion, Grass Green. Background of medallion, Deep Cream. Berries and buds two shades of Rose, Pink and Deep Cream for ground. Narrow bands of border, Green.



DECORATIVE STUDY FOR VASE (Color Study)

FOR all black background use Black overglaze paint, applying evenly. Do not attempt to pad Black, for it will fire a muddy grey. Black bands at top and bottom of vase are Black enamel. Grey tone of panels in Sand enamel or Satsuma. Satsuma is a little warmer in color.

For greens in panel use Grass Green. For flowers in panel use Yale Blue with a touch of Amethyst. Canary Yellow for yellow in flower with center of Scarlet No. 3.

For oval panel motif—Upper flower (half blown) is outer part in Wistaria with Canary Yellow. Flower to lower left is outer part in Wistaria, deepest violet tone is Amethyst with center of Canary Yellow. Green tone same as flowers in outer panels. Center dots in Scarlet No. 3.

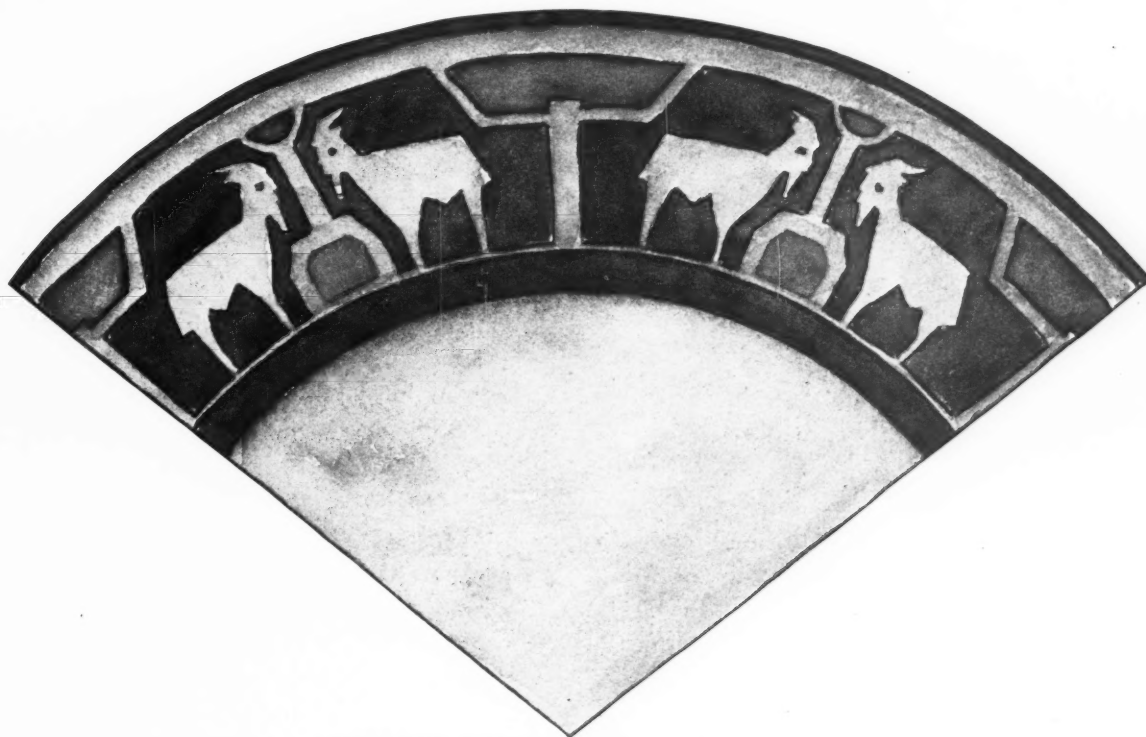
Flowers to right center in outer band is Amethyst, next is Wistaria, the green tone is 1 part Egyptian Blue, 1 part Grass Green. Dark center band same as flowers in outer bands. Red is Orange Red with Grass Green in center.

Light green is Leaf Green, darkest green tone is Grass Green. The blue green stems are equal parts of Yale Blue, Grass Green and Turquoise Blue. Grey tone in smaller flower forms is Warm Grey E. with orange tone in Goldenrod. Use Mars Yellow and Jersey Cream for small flowers.



ANSWER TO CORRESPONDENT

F. G.—The Nankin Blue enamel mentioned by Mr. Heckman in his November contribution, is a Mason color.



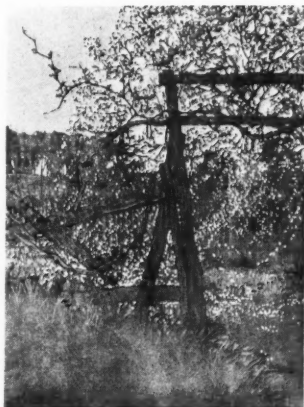
CHILD'S PLATE—ALICE B. SHARRARD

Trace in design very carefully. Outline in India ink, keeping your outline grey in tone. Oil and dust all darkest spaces with Dark Blue for Dusting. Fire. Second working—Dust over entire band, or plate as desired, with 3 parts Dove Grey, or if a warmer tone is desired, use Grey Blue.

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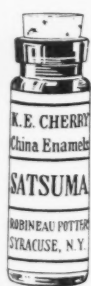
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